CATALOGUE

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PRINCIPALLY OF THE FRENCH, GERMAN, DUTCH AND ENGLISH SCHOOLS,

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Sir John Stirling Maxwell, BT., *of Pollok House, Pollokshaws, N.B.;*

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CATALOGUE

OF IMPORTANT

OLD MASTER DRAWINGS

(FRAMED AND IN THE PORTFOLIO),

PRINCIPALLY OF THE

French, German, Dutch & Flemish Schools.

FIRST DAY'S SALE.

Tuesday, February 15th, 1921.

The Property of a Collector.

IN THE PORTFOLIO.

ITALIAN SCHOOL.

MATTEO PRETI.—CALABRESE, 1613-1699.

LOT

1 The Decollation of St. Paul before a statue of Hercules; composition of five figures; *red chalk*
$18\frac{1}{8}$ *in. by* $16\frac{1}{2}$ *in.* (420 *mm. by* 410 *mm.*)

*** From the Van Parijs collection.

FRANCESCO BOSCHI, 1619-1675.

An Angel calling the attention of a monastic saint to a priest saying mass; *black chalk*
6 *in. by* $8\frac{3}{4}$ *in.* (152 *mm. by* 224 *mm.*) 2

J. PIRA.

2 Landscape; a large tree in the middle, a piece of water with three bridges beyond; *water-colours*
$7\frac{7}{8}$ *in. by* 7 *in.* (200 *mm. by* 180 *mm.*)

FRENCH SCHOOL.

CLAUDE GELÉE LE LORRAIN, 1600-1682.

3 View in the Campagna; Mount Soracte in the middle distance to right; *bistre, pen and wash* $6\frac{7}{8}$ *in. by* $10\frac{1}{8}$ *in.* (174 *mm. by* 257 *mm.*)

*** From the Le Brun, St. Hubert and Montmarillien collections.

[*See* ILLUSTRATION.]

CLAUDE GELÉE LE LORRAIN, 1600-1682.

4 Landscape; buildings on heights in the middle distance, herdsmen and cattle in the foreground; *black and white chalk on buff paper* $12\frac{1}{8}$ *in. by* $18\frac{3}{8}$ *in.* (307 *mm. by* 470 *mm.*)

*** From the collection of Paul Sandby, R.A.

CHARLES HENRI ALFRED JOHANNOT, 1800-1837.

5 Cherubino proposing to the Countess; *signed, date obliterated; water-colours* $10\frac{3}{8}$ *in. by* $7\frac{7}{8}$ *in.* (264 *mm. by* 200 *mm.*)

GERMAN, DUTCH AND FLEMISH SCHOOLS.

CHRISTIAN LUDWIG AGRICOLA, 1667-1719.

6 Landscape; rocky heights on the left, in the distance extensive plain; in the foreground a pond and figures; *gouache* $6\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.* (165 *mm. by* 211 *mm.*)

LUDOLF BACKHUYZEN, 1631-1708.

7 Seapiece; a rough sea with many large and small vessels, a State pinnace in the foreground; stormy sky; *Indian ink, pen and wash* $7\frac{3}{8}$ *in. by* $11\frac{1}{8}$ *in.* (187 *mm. by* 283 *mm.*)

NICOLAAS BAUR, 1767-1820.

8 View of Amsterdam seen across the water from the Nieuwe Stadsherbergtezien; groups of ships, one firing a salute, in the middle distance; *signed and dated* 1809; *water-colours* $9\frac{1}{4}$ *in. by* $13\frac{1}{8}$ *in.* (237 *mm. by* 333 *mm.*)

No. 3.

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JAN BOTH, 1610-1652.

9 Landscape Study; a hillock with trees and a rustic bridge and a stream; *pen and bistre washed with grey*
$7\frac{1}{4}$ *in. by* 12 *in.* (182 *mm. by* 305 *mm.*)

JAN BRUEGHEL, THE ELDER, 1568-1625.

10 A Nobleman on horseback besieged by innumerable beggars; scene in a village street with a windmill in the distance; *pen and bistre tinted with water-colours*
Circular, diam. $14\frac{1}{2}$ *in.* (367 *mm.*)

JAN VAN CALL, THE ELDER, B. 1655.

11 Distant View of Florence; in a circle; *water-colours*
$4\frac{5}{8}$ *in. by* $4\frac{5}{8}$ *in.* (119 *mm. by* 119 *mm.*)

View of a Dutch Town with a wide canal; in a circle; *water-colours* $4\frac{1}{2}$ *in. by* $4\frac{1}{2}$ *in.* (115 *mm. by* 115 *mm.*) 2

JACOB CATS, 1741-1799.

12 View on the Vecht between Weesp and Uitermeer under snow; on the left a house and figures, on the right a horseman and boys on the ice; *signed and dated* 1787; *water-colours*
$5\frac{5}{8}$ *in. by* $8\frac{5}{8}$ *in.* (145 *mm. by* 220 *mm.*)

M. COCK, FL. *c.* 1608-47.

13 Landscape composition; on the left a forest divided by a river from a rocky eminence, crowned with a castle with a ruined tower, on the right; *signed and dated* 1646; *pen and bistre on parchment* $16\frac{7}{8}$ *in. by* $23\frac{1}{2}$ *in.* (427 *mm. by* 595 *mm.*)

GILLIS VAN CONINXLOO, 1544-1607.

Landscape, with a narrow bank dividing two ponds in a wood; *bistre, pen and wash*
$10\frac{3}{8}$ *in. by* $7\frac{5}{8}$ *in.* (265 *mm. by* 195 *mm.*) 2

PIETER COOPSE, FL. *c.* 1672-77.

14 Small Seapiece; ships in a breeze off the coast; *signed*; *Indian ink wash* 2 *in. by* 3 *in.* (50 *mm. by* 77 *mm.*)

The companion; a dismasted wreck on a rocky shore; *signed*; *Indian ink wash*; *two on one mount*
2 *in. by* 3 *in.* (50 *mm. by* 77 *mm.*) 2

*** From the Scheltema, Goll Van Franckenstein and Pitcairn Knowles collections.

ANTONIE VAN CROOS, *c.* 1606–*c.* 1662.

15 Extensive View over flat country, a copse on the right, in the foreground a barge being towed along a canal ; *signed and dated* 1643 ; *black lead on vellum*
$7\frac{1}{4}$ *in. by* $12\frac{1}{2}$ *in.* (184 *mm. by* 320 *mm.*)

ABRAHAM DELFOS, 1731-1820, AFTER C. NETSCHER

16 The Lacemaker ; a lady in a red jacket and green petticoat seated in profile to the right with a lace pillow in her lap ; a broom and a pair of shoes on the floor ; a print of a landscape on the wall behind ; *signed on the back* ; *water-colours*
$12\frac{1}{4}$ *in. by* $9\frac{7}{8}$ *in.* (312 *mm. by* 252 *mm.*)

GERBRAND VAN DEN EECKHOUT, 1621-1674.

17 Joseph and his Brethren ; composition of fifteen figures ; *signed* ; *bistre, pen and wash heightened with white on greyish blue paper* $7\frac{1}{2}$ *in. by* $13\frac{1}{8}$ *in.* (191 *mm. by* 333 *mm.*)

GERBRAND VAN DEN EECKHOUT, 1621-1674.

18 The Angel delivering St. Peter from prison ; composition of three figures ; *bistre, pen and wash touched with red and heightened with white* $8\frac{1}{4}$ *in. by* $7\frac{3}{8}$ *in.* (208 *mm. by* 185 *mm.*)

*** From the Scheltema and Pitcairn Knowles collections.

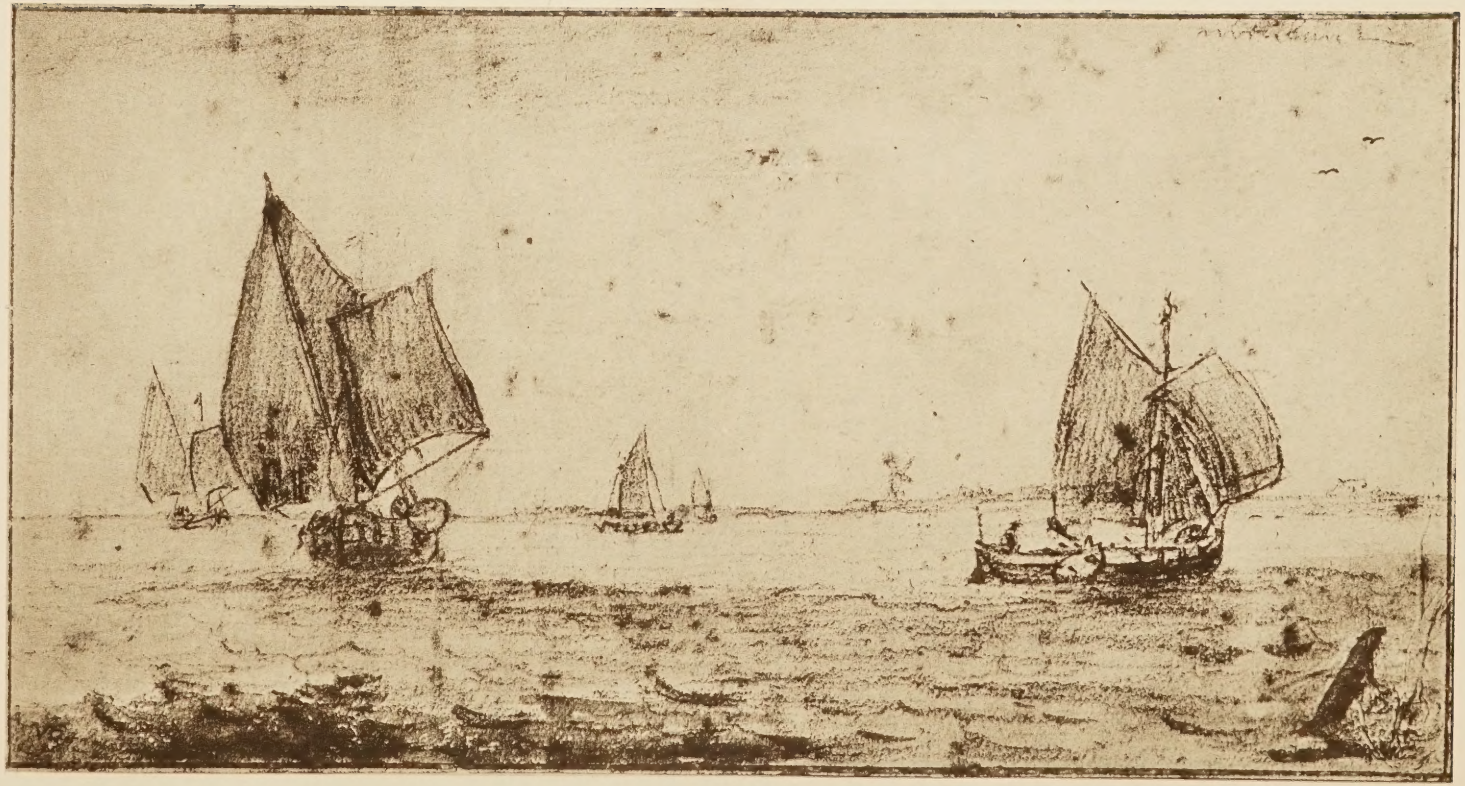
JACOBUS ELIAS LA FARGUE, B. 1742.

19 View of a Canal near a town in Holland, with a *trekschuyt* and other boats and figures ; *signed* ; *pen and ink and water-colours* $9\frac{3}{8}$ *in. by* $14\frac{3}{4}$ *in.* (237 *mm. by* 376 *mm.*)

PAUL CONSTANTYN LA FARGUE, 1733 (?)-1782.

20 View of the Leydsche Dam at the Hague ; a street with a canal on the left, houses on either side, a domed building on the right ; *signed and dated* 1757 ; *bistre, pen and wash*
$10\frac{1}{4}$ *in. by* $13\frac{3}{8}$ *in.* (260 *mm. by* 340 *mm.*)

View of the Voorburgsche Brug at the Hague ; a country road with a canal on the left, a bridge and house in the middle distance ; *signed and dated* 1769 ; *Indian ink, pen and wash*
$10\frac{1}{2}$ *in. by* $16\frac{1}{4}$ *in.* (268 *mm. by* 415 *mm.*) 2



No. 26.

GOVAERT FLINCK, 1615-1660.

21 Figure of a Man, wearing a pointed cap and flowing gown standing facing the spectator, his right hand extended; *inscribed "Het onderste is te hardt" and dated* 16 . . ; *black and white chalk on dark grey prepared paper*
12½ *in. by* 8 *in.* (317 *mm. by* 202 *mm.*)

*** A similar drawing, dated 1651, is in the Boymans Museum, Rotterdam.

BARENT GAEL, *c.* 1620–*c.* 1687.

22 Scene on a wide River frozen over, numerous figures with sleighs near two booths; *black chalk and ink wash*
8 *in. by* 12⅞ *in.* (204 *mm. by* 328 *mm.*)

JACOB DE GHEYN, 1565-1629.

23 A Man-at-arms in helmet and cuirass, standing facing the spectator, holding a lance; drawing for engraving; *signed*; *ink pen and wash* 11 *in. by* 7 *in.* (283 *mm. by* 179 *mm.*)

The companion; a similar figure exercising with a pike; *pen and bistre washed with grey*
10⅝ *in. by* 7½ *in.* (270 *mm. by* 189 *mm.*) 2

*** From the Von Hefner Alteneck collection.

HENDRIK GOLTZIUS, 1558-1616.

24 Four Scenes from the Passion—Christ before Pilate, Christ before the High Priest, Christ stripped of His garments, and the Crucifixion; designs for engravings; *ink pen and wash*
6¾ *in. by* 4⅝ *in.* (173 *mm. by* 119 *mm.*) 4

HENDRIK GOLTZIUS, 1558-1616.

25 Ceres and Pomona; two whole-length figures moving to the right; in the background Venus and Cupid over a fire; on the back of the sheet a slight sketch of an allegorical composition; *signed*; *pen and ink touched with grey*
18¾ *in. by* 12½ *in.* (475 *mm. by* 320 *mm.*)

JAN VAN GOYEN, 1596-1656.

26 Seascape off Nieulant; a sketch of open water with sailing vessels; *signed*; *black chalk and ink wash*
4 *in. by* 7½ *in.* (100 *mm. by* 190 *mm.*)
[*See* ILLUSTRATION].

JOSUA DE GRAVE, FL. *c.* 1672–*c.* 1711.

27 View at Grave; the church and other buildings seen across a field; figures in the foreground; *dated 24 March, 1676*; *pen and bistre washed with grey*
6 *in. by* 8 *in.* (151 *mm. by* 202 *mm.*)

[*See* ILLUSTRATION].

ROBERT GRIFFIER, 1688-1750.

28 Landscape; a valley amid rocky heights crowned with buildings; peasants with a cart in the foreground; *black chalk*
$13\frac{3}{4}$ *in. by* 19 *in.* (350 *mm. by* 485 *mm*).

MARTIN VAN HEEMSKERK, 1498-1574.

29 The Crucifixion; composition of many figures; *signed and dated* 1554; *pen and ink*
15 *in. by* 10 *in.* (382 *mm. by* 255 *mm.*) *arched top*

MARTIN VAN HEEMSKERK, 1498-1574.

30 Daniel urged by Nebuchadnezzar to join in worshipping the Image; composition of numerous figures, with elaborate accessories; *signed and dated* 1564; *pen and bistre*
$7\frac{1}{2}$ *in. by* $9\frac{3}{4}$ *in.* (197 *mm. by* 250 *mm.*)

[*See* ILLUSTRATION].

BARTHOLOMEUS VAN DER HELST, 1612-1670.

31 Head of a Young Man with curling hair; *black and white chalk on greyish blue paper*
$11\frac{1}{4}$ *in. by* $9\frac{3}{8}$ *in.* (287 *mm. by* 239 *mm.*), *irregularly cut*

SAMUEL VAN HOOGSTRAATEN, 1626-1678.

32 Christ disputing with the Doctors; composition of eleven figures; *bistre pen and wash*
8 *in. by* 7 *in.* (202 *mm. by* 190 *mm.*)

[*See* ILLUSTRATION].

The Roman Daughter; Cimon and Pera in the prison; *bistre, pen and wash touched with grey*
$7\frac{1}{8}$ *in. by* $7\frac{7}{8}$ *in.* (181 *mm. by* 200 *mm.*) 2

No. 27.

No. 30.

No. 32.

No. 34.

No. 37.

JAN VAN KESSEL, 1641-2–1680.

33 Landscape ; the banks of a canal, with a sluice and hedgerow ; *signed* ; *pen and bistre washed with blue*
$10\frac{1}{2}$ *in. by* $6\frac{1}{4}$ *in.* (266 *mm. by* 157 *mm.*)

PHILIPS DE KONINCK, 1619-1688.

34 View in the Outskirts of Amsterdam ; seven windmills, with the distant country and sea beyond ; *black chalk, bistre, pen and wash* $7\frac{3}{4}$ *in. by* $12\frac{1}{2}$ *in.* (196 *mm. by* 320 *mm.*)

[*See* ILLUSTRATION].

GERRIT LAMBERTS, 1776-1850.

35 Winter Scene on the Raax, Haarlem ; view along a street and frozen canal crossed by bridges, with houses on either side, *signed with initials* ; *water-colours*
$12\frac{1}{2}$ *in. by* $15\frac{1}{4}$ *in.* (320 *mm. by* 385 *mm.*)

PIETER JAN VAN LIENDER, 1727-1779.

36 The Grote Hoofdpoort of Dordrecht ; the gate seen across a canal, with a bridge on the right, and the cupola of a church rising beyond it ; *signed on the back and dated* 1762 ; *water-colours and gouache*
$7\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.* (188 *mm. by* 320 *mm.*)

THEODORE LUBIENSKY, 1653–*c.* 1729.

37 Italian Landscape ; a wide road, between masses of trees, leading to a town on a lake in the distance ; *signed* ; *black chalk and bistre wash, heightened with wash*
$9\frac{3}{4}$ *in. by* $14\frac{1}{2}$ *in.* (247 *mm. by* 669 *mm.*)

*** From the collection of Paul Sandby, R.A.

[*See* ILLUSTRATION].

DIRCK MAES, 1656-1715.

38 Roadside Scene ; huntsmen and dogs, a coach approaching on the left ; *brush and indian ink*
$9\frac{1}{4}$ *in. by* $14\frac{3}{8}$ *in.* (235 *mm. by* 365 *mm.*)

*** From the Pitcairn Knowles collection.

GABRIEL METSU, *c.* 1615-1667.

39 A Youth seated on a rush-bottomed chair, with his back to the spectator, drinking from a flask ; *black chalk, the background washed with bistre, on buff paper*
$10\frac{1}{2}$ *in. by* $7\frac{7}{8}$ *in.* (265 *mm. by* 200 *mm.*)
[*See* ILLUSTRATION].

PIETER DE MOLYN, 1600-1661.

40 A Row of Hovels ; *black chalk*
$4\frac{1}{4}$ *in. by* $9\frac{5}{8}$ *in.* (110 *mm. by* 245 *mm.*)

A Row of Hayricks ; *black chalk* ; *two on one mount*
$4\frac{1}{2}$ *in. by* $9\frac{3}{4}$ *in.* (115 *mm. by* 247 *mm.*) 2

JAN HARMENSZ MÜLLER, 1571-1628.

41 Half-length of a Bearded Man, in a fantastic plumed hat, seated behind a parapet, his hands resting on a skull, and a paper inscribed "Cogita Mori" ; *black and red chalk*
17 *in. by* $11\frac{1}{8}$ *in.* (435 *mm. by* 284 *mm.*)
[*See* ILLUSTRATION].

J. H. MUNTZ, FL. *c.* 1769-1776.

42 Landscape with figures ; a piece of water in the middle distance, an obelisk on the left

The companion ; an urn on a pedestal on the right ; *both signed and dated* 1774, *on the back* ; *pencil tinted with water-colours* ; *two on one mount*
$4\frac{1}{2}$ *in. by* $6\frac{1}{8}$ *in.* (114 *mm. by* 157 *mm.*) 2

GILLIS NEYTS, 1623–*c.* 1687.

43 Landscape ; a ruinous castle on a rock near the sea ; *pen and bistre on vellum* $3\frac{5}{8}$ *in. by* $5\frac{3}{8}$ *in.* (92 *mm. by* 137 *mm.*)

BALTHAZAR PAUL OMMEGANCK, 1755-1826.

44 Extensive Landscape, with pastoral figures and cattle ; a fountain with a statue and drinking trough on the right ; *signed* ; *brush and ink heightened with white on buff paper*
$17\frac{1}{4}$ *in. by* $22\frac{5}{8}$ *in.* (440 *mm. by* 575 *mm.*)

*** From the collection of William Mayor, catalogue 1875, no. 941.

No. 39.

No. 41.

ADRIAEN VAN OSTADE, 1610-1685.

45 A Man in a broad-brimmed hat, seated on a low bench, facing the spectator; *black chalk*
$4\frac{3}{4}$ *in. by* $3\frac{1}{2}$ *in.* (120 *mm. by* 90 *mm.*)

A similar Study; *two on one mount*
4 *in. by* $3\frac{1}{8}$ *in.* (102 *mm. by* 80 *mm.*) 2

*** From the Rodrigues collection.

GILLES PEETERS, 1612-1653.

46 A Water-mill with sluices; *signed on the back*; *pen and bistre*
$6\frac{1}{4}$ *in. by* $8\frac{1}{8}$ *in.* (160 *mm. by* 205 *mm.*)

Landscape with country houses on heights above a river; *pen and bistre on vellum* 7 *in. by* $10\frac{7}{8}$ *in.* (180 *mm. by* 276 *mm.*) 2

FRANÇOIS JOSEPH PFEIFFER, THE YOUNGER, 1778-1835.

47 Moonlight; view along a wide canal, dotted with sailing boats; a large church on the right

The companion; a similar view, with a wood on the left; *signed on the back*; *gouache* 8 *in. by* 12 *in.* (205 *mm. by* 305 *mm.*) 2

PIETER QUAST, 1606–*c.* 1647.

48 Two Figure Subjects—illustrations to a book: "Het leven van Konstance," etc., by M. Tengnagel (Amsterdam, 1643); *black lead on vellum*; *signed*
$5\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.* (130 *mm. by* 113 *mm.*)

With impressions of the engravings by P. Nolpe 4

ABRAHAM RADEMAKER, 1675-1735.

49 Landscape; in the foreground men fishing in a stream, castles in a hilly park beyond; *signed*; *gouache*
5 *in. by* $7\frac{1}{2}$ *in.* (130 *mm. by* 190 *mm.*)

The companion; the moat of a town, with a fortified gateway, a drawbridge and other buildings; *signed*; *gouache*
5 *in. by* $7\frac{5}{8}$ *in.* (125 *mm. by* 192 *mm.*) 2

JAN VAN ROOD, FL. *c.* 1750.

50 Seascape; Dutch men-o'-war and sailing boats on a rough sea; *signed*; *water-colours*
$6\frac{3}{4}$ *in. by* $9\frac{5}{8}$ *in.* (170 *mm. by* 244 *mm.*)

J. RUITER, *b.* 1640.

51 Portrait of the Artist; half-length, wearing a hat, standing sketching, facing the spectator; *signed and dated March* 3, 1688; *red chalk* 13¼ *in. by* 8⅞ *in.* (337 *mm. by* 227 *mm.*)

*** From the collection of Charles Rogers.

HERMAN SAFTLEVEN, 1609-1685.

52 View on a River, a barge in the foreground; *signed*; *black chalk and bistre wash* 3⅞ *in. by* 3⅛ *in.* (98 *mm. by* 80 *mm.*)

G. SCHAPER.

53 Landscape; women and cattle at a ford; *signed*; *water-colours* 6⅝ *in. by* 9⅝ *in.* (170 *mm. by* 240 *mm.*)

Landscape, with a watermill and a round tower; *water-colours* 6½ *in. by* 9¼ *in.* (165 *mm. by* 235 *mm.*) 2

AERT SCHOUMAN, 1710-1792.

54 A green Parrot perched on a bough; *water-colours* 6⅞ *in. by* 5¾ *in.* (175 *mm. by* 147 *mm.*)

ABRAHAM STORCK, 1635–*c.* 1710.

55 Venice, the Bacino di San Marco from the Dogana quay, with shipping and figures; *signed*; *pen and bistre washed with grey* 7⅝ *in. by* 10¾ *in.* (193 *mm. by* 275 *mm.*)

The Companion; an Italian sea-port, with a rocky height in the background; *pen and bistre washed with grey* 7¾ *in. by* 11⅛ *in.* (195 *mm. by* 283 *mm.*) 2

HENDRIK VAN DER STRAETEN, *c.* 1665-1722.

56 Landscape; a castle on a rocky eminence surrounded by a river; *black chalk and ink wash* 7¼ *in. by* 11⅞ *in.* (185 *mm. by* 302 *mm.*)

HENDRIK TAVERNIER, 1734-1807.

57 View of the Bokkesluys at Alkmaar; in the middle the canal with bridge and landing-stairs, quay and houses on the right; *signed and dated on the back* 1788; *indian-ink, pen and wash* 7 *in. by* 11¼ *in.* (177 *mm. by* 285 *mm.*)

DAVID TENIERS, THE YOUNGER, 1610-1690.

58 Peasants going to Market; carts, women with burthens on their heads, and a man driving pigs on a country road; *black lead* $8\frac{1}{2}$ *in. by* $13\frac{3}{8}$ *in.* (215 *mm. by* 340 *mm.*)

*** From the Crozat collection.

ADRIAEN VAN DE VELDE, 1635-6–1672.

A Horse and a Cart, in which is a peasant woman; another woman behind; *brush and ink heightened with white on brown oiled paper* $3\frac{3}{4}$ *in. by* $4\frac{3}{4}$ *in.* (94 *mm. by* 119 *mm.*) 2

JACOB VAN DER ULFT, *c.* 1627–*c.* 1688.

59 The Tower of Babel in the middle surrounded with other buildings; the foreground crowded with figures, masons at work, etc.; *body colours* 14 *in. by* 19 *in.* (356 *mm. by* 480 *mm.*)

DAVID VINCKEBOONS, 1578-1629.

60 A Woody Islet, with fishermen's cottages and a landing-stage, in a lake; *pen and bistre washed with blue and heightened with white* $6\frac{1}{4}$ *in. by* $9\frac{7}{8}$ *in.* (160 *mm. by* 250 *mm.*)

*** From the Rodrigues collection.

ARY DE VOIS, *c.* 1631-1680.

61 Portrait of a Young Man; three-quarters length, standing slightly to the right; his left hand holding a glove; *signed and dated* 1670; *black chalk on vellum* $13\frac{1}{2}$ *in. by* $10\frac{5}{8}$ *in.* (340 *mm. by* 270 *mm.*)

ARY DE VOIS, *c.* 1631-1680.

62 Portrait of a Young Lady; three-quarters length, standing slightly to the left, wearing peaked head-dress and deep collar, with long pointed ends; her left hand holds gloves; *signed and dated* 1674; *black chalk on vellum* $13\frac{3}{8}$ *in. by* $10\frac{3}{4}$ *in.* (340 *mm. by* 273 *mm.*)

ARY DE VOIS, *c.* 1631-1680.

63 Bacchanalian Procession; the infant god on a panther attended by amorini and child satyrs; *pen and bistre on vellum* $9\frac{5}{8}$ *in. by* $11\frac{3}{8}$ *in.* (246 *mm. by* 290 *mm.*)

*** From the Isendoorn collection.

ANTHONIS WATERLOO, 1609-10–*c.* 1675.

64 View near Brussels. In the foreground a pond beyond which is a convent; town walls on rising ground to the right; *black and white chalk on greyish blue paper*
$10\frac{1}{2}$ *in. by* $16\frac{3}{8}$ *in.* (265 *mm. by* 417 *mm.*)

FRANZ EDMUND WEIROTTER, 1730-1771.

65 A ruined Castle on the banks of an estuary; in the foreground a boat and figures; *black chalk*
$9\frac{3}{8}$ *in. by* $14\frac{1}{8}$ *in.* (240 *mm. by* 362 *mm.*)

JAN WILS, *c.* 1610–*c.* 1680.

A lofty single-arched Viaduct, beneath which is the entrance to a fortress; *black lead washed with grey*
$8\frac{1}{2}$ *in. by* $11\frac{3}{4}$ *in.* (215 *mm. by* 300 *mm.*) 2

JACOB DE WIT, 1695-1754.

66 Head of a bearded Man wearing a white turban; *signed*; *pastel*
$14\frac{3}{4}$ *in. by* 11 *in.* (372 *mm. by* 280 *mm.*)

WIERX.

67 Hagiological Subject; design for an engraving. A tree standing in a landscape, upon the boughs are forty medallions of saints and scenes of martyrdom, at its foot a sainted abbot and a group of monks; *bistre, pen and wash*
$20\frac{3}{8}$ *in. by* $17\frac{5}{8}$ *in.* (520 *mm. by* 450 *mm.*)

PHILIPS WOUWERMAN, 1619-1668.

Sketches of seven Figures of Ladies and Gentlemen, on horseback and foot; a falconer, etc., in fantastic costumes; *red chalk* $6\frac{1}{2}$ *in. by* $11\frac{7}{8}$ *in.* (166 *mm. by* 303 *mm.*) 2

ENGLISH SCHOOL.

SAMUEL ATKINS, FL. *c.* 1787-1808.

68 Seapiece; ships in a breeze off the coast; *signed*; *water-colours*
$8\frac{3}{8}$ *in. by* $12\frac{1}{2}$ *in.* (212 *mm. by* 318 *mm.*)

Seapiece; a man-o'-war and other shipping in a calm off the coast; *signed*; *water-colours*
$8\frac{5}{8}$ *in. by* $12\frac{1}{2}$ *in.* (220 *mm. by* 320 *mm.*) 2

No. 71.

DOMENIC SERRES, R.A., 1722-1793 (ATTRIBUTED TO).

69 A Naval Engagement said to be that off the Dogger Bank, 1781 ; *probably drawn for engraving ; indian-ink, pen and wash*
15⅜ *in. by* 22½ *in.* (393 *mm. by* 573 *mm.*)

FRAMED.

ITALIAN SCHOOL.

GIOVANNI FRANCESCO BARBIERI—GUERCINO, 1591-1666.

70 Landscape ; a clump of trees in the middle ; a horseman at the foot of a cliff on the right ; *pen and bistre*
6 *in. by* 8 *in.* (155 *mm. by* 205 *mm.*)

GIOVANNI PAOLO PANNINI, *c.* 1695-1768.

Landscape composition ; a large classical building in the middle distance ; horsemen and other figures in the foreground ; *red chalk* 9¾ *in. by* 6⅛ *in.* (245 *mm. by* 157 *mm.*)

HUBERT ROBERT, 1733-1808.

Architectural composition ; a building resembling the Pantheon near a river crossed by a bridge of one arch ; a statue of Minerva in the foreground ; *red chalk*
5⅛ *in. by* 7½ *in.* (129 *mm. by* 190 *mm.*) 3

GERMAN, DUTCH AND FLEMISH SCHOOLS.

LUDOLF BACKHUYZEN, 1631-1708.

71 The landing of William III at Scheveningen, 31 January, 1691. In the foreground the shore crowded with figures and coaches, on the sea beyond, the fleet firing a salute and numerous boats ; *signed* ; *pen and bistre washed with grey*
13⅝ *in. by* 20¾ *in.* (348 *mm. by* 530 *mm.*)
[*See* ILLUSTRATION].

FERDINAND BOL, 1616-1680.

72 Portrait of an elderly Man ; half-length standing three-quarters to the left before a table, wearing a gown and skull-cap ; *black and white chalk on buff paper*
8½ *in. by* 7½ *in.* (217 *mm. by* 192 *mm.*)

*** From the collection of J. F. Gigoux.

QUIRYN BREKELENKAM, *c.* 1620-1668.

73 An Old Man seated before a fire about to fill a brazier held by a girl; *water-colours* 8 *in. by* 6½ *in.* (203 *mm. by* 165 *mm.*)

VALENTYN CLOTS, FL. *c.* 1667-1691.

74 View near Louvain; in the foreground a road leading across fields towards the town, which appears among trees in the middle distance; *dated* 18*th July*, 1674; *pen and bistre washed with grey* 3½ *in. by* 5 *in.* (90 *mm. by* 152 *mm.*)

*** From the collection of Charles Gasc.

CORNELIS DUSART, 1660-1704.

75 A Man seated on a rush-bottomed chair, with his back to the spectator; *signed*; *black chalk on greyish blue paper* 5⅞ *in. by* 5¼ *in.* (148 *mm. by* 133 *mm.*)

CORNELIS DUSART, 1660-1704,
AFTER ADRIAEN VAN OSTADE.

Scene before the door of an Alehouse; a woman, three children and seven men, some seated at a table drinking and smoking; tall trees behind the house; *signed*; *bistre, pen and wash* 14¼ *in. by* 12½ *in.* (363 *mm. by* 319 *mm.*) 2

*** From the Esdaile collection.

ANTHONIS VAN DYCK, 1599-1641.

76 Portrait Group: on the right a lady seated in an arm chair, in the middle a gentleman, in front a little girl looking at the spectator; *pen and bistre* 7⅜ *in. by* 6¾ *in.* (186 *mm. by* 172 *mm.*)

*** From the collection of Baron Henri de Triqueti.

[*See* ILLUSTRATION].

ATTRIBUTED TO JACOB ESSELENS, 1626-1687.

77 A Page holding a wine-glass, seated on a rock; to the right is a greyhound; *bistre, pen and wash* 8 *in. by* 6½ *in.* (203 *mm. by* 167 *mm.*)

BERNARD FABRITIUS, FL. *c.* 1655-1672.

78 The Finding of Moses, composition of eleven figures; *pen and bistre* 6 *in. by* 7¾ *in.* (152 *mm. by* 198 *mm.*)

No. 76.

No. 80.

No. 84.

MARCUS GHEERAERTS (THE ELDER), *c.* 1530—*c.* 1590.

79 Romantic Landscape: a rocky valley with caves and a winding river; *dated* 1585; *pen and bistre* 2 . .
8 *in. by* 10¾ *in.* (205 *mm. by* 272 *mm.*)

JAN VAN GOYEN, 1596-1656.

80 Distant View of Rotterdam seen across the Rhine, stretching across the picture, with the great church in the middle; *black chalk* 3⅞ *in. by* 12 *in.* (100 *mm. by* 307 *mm.*) 21 . .

[*See* ILLUSTRATION.]

BARTHOLOMEUS VAN DER HELST, *c.* 1612-1670.

81 Sketch for a three-quarter length Portrait of a Lady, wearing a low-necked dress with large sleeves; *black and white chalk on greyish-blue paper* 2 .
12¾ *in. by* 9½ *in.* (323 *mm. by* 241 *mm.*)

MEINDERT HOBBEMA, 1638-1709.

82 A Gate on a Road; in the foreground, to the right, the corner of a house, in the distance, to left, an octagonal tower; *black chalk and bistre wash* 14 10 .
5¼ *in. by* 6¾ *in.* (135 *mm. by* 173 *mm.*)

*** From the Kogels collection.

[*See* ILLUSTRATION.]

SAMUEL VAN HOOGSTRATEN, 1627-1678.

83 The Presentation in the Temple, composition of nine figures; in the foreground Simeon kneels holding the Child, behind him a group of relations with offerings, on a dais to the left the High Priest; *bistre, pen and wash* 21 . .
8¾ *in. by* 7 *in.* (221 *mm. by* 178 *mm.*)

CONSTANTYN HUYGENS, 1628-1697.

84 Scheveling: View looking across the dunes towards the church, and village in the centre distance; inscribed in the sky "Scheveling"; *bistre, pen and wash* 12 .
5½ *in. by* 8 *in.* (142 *mm. by* 202 *mm.*)

[*See* ILLUSTRATION.]

LUCAS VAN LEYDEN, 1494-1533.

85 Solomon and the Queen of Sheba (?); the king, on the left, seated at table with two elderly men; he touches with his sceptre the head of the queen, who kneels on the steps of the dais; *ink, pen and wash, heightened with white on yellow paper circular*, 8⅛ *in. diam.* (205 *mm.*)

THEODORUS MATHAM, 1606-1660.

Half-length Figure of Christ in profile to the left; His right hand blessing, His left holding orb; *pen and bistre on vellum* 6½ *in. by* 5⅜ *in.* (165 *mm. by* 135 *mm.*) 2

*** From the Goldschmidt collection.

JAN LIEVENS, 1607-1674.

86 Landscape; a lane and gate leading to a house surrounded by trees; *pen and bistre* 8¾ *in. by* 14½ *in.* (225 *mm. by* 370 *mm.*)

*** From the Esdaile collection.

NICOLAUS MAES, 1632-1693.

87 An Old Woman seated before a spinning-wheel, stooping to take a spindle from a bowl; *pen and bistre* 9 *in. by* 6¼ *in.* (230 *mm. by* 158 *mm.*)

*** From the collection of G. Bainbridge.

[*See* ILLUSTRATION.]

PAULUS MOREELSE, 1571-1638.

88 Sketches for a pair of three-quarter length Portraits of Frans and Caterina Dafidt, in arched frames; *black chalk* 3⅜ *in. by* 4½ *in.* (85 *mm. by* 115 *mm.*)

AART VAN DER NEER, 1603-1677.

89 Landscape; a village and windmill on the left, a canal and trees on the right; *black chalk on grey paper* 5 *in. by* 10¾ *in.* (127 *mm. by* 273 *mm.*)

*** From the collection of the Marquis de Valori.

[*See* ILLUSTRATION.]

No. 87.

No 89.

No. 90.

No. 93.

No. 94.

ADRIAEN VAN OSTADE, 1610-1685.

90 A Peasant standing, tuning a fiddle ; *signed* ; *water-colours* $5\frac{3}{4}$ *in. by* $3\frac{3}{8}$ *in.* (147 *mm. by* 85 *mm.*)

ADRIAEN VAN OSTADE, 1610-1685.

A Peasant, standing in profile to the right; *signed*; *water-colours* $5\frac{3}{4}$ *in. by* $3\frac{1}{4}$ *in.* (147 *mm. by* 84 *mm.*) 2

[*See* ILLUSTRATION].

JOHANNES HUIBERT PRINS, 1757-1806.

91 View in a Dutch Town ; in the foreground a bridge over a canal, leading to a square, in which is a Gothic brick church ; figures on the bridge ; *signed and dated* 1790 ; *water-colours* $10\frac{1}{2}$ *in. by* 9 *in.* (270 *mm. by* 228 *mm.*)

JOHANNES HUIBERT PRINS, 1757-1806.

92 View in a Dutch Town ; in the foreground a canal, with a barge and numerous figures near a landing-stage ; on the quay beyond, a Gothic stone gateway ; *water-colours* $9\frac{3}{8}$ *in. by* $7\frac{3}{4}$ *in.* (237 *mm. by* 198 *mm.*)

JOHANNES HUIBERT PRINS, 1757-1806.

View in a Dutch Town ; in the foreground a draw-bridge crossing a lock on a canal from which a barge is issuing ; on the quay beyond, a Gothic stone chapel ; *water-colours* $9\frac{1}{4}$ *in. by* $7\frac{3}{4}$ *in.* (235 *mm. by* 196 *mm*) 2

JAN ANTONISZ VAN RAVESTEYN, 1572-1657.

93 Head of a Man with curling hair, turned slightly to the right ; *black and red chalk* $13\frac{3}{4}$ *in. by* $10\frac{3}{4}$ *in.* (350 *mm. by* 273 *mm.*)

*** From the Goldschmidt collection.

[*See* ILLUSTRATION].

REMBRANDT VAN RIJN, 1606-1669.

94 Study from the Nude Model ; a youth wearing a loin-cloth, seated on a cushion and boxes, turned three-quarters to the right ; *bistre, pen and wash, touched with body white* $9\frac{7}{8}$ *in. by* $6\frac{3}{4}$ *in.* (250 *mm. by* 172 *mm.*)

*** From the Suermondt, 1879, Lanna (sale, Stuttgart, May, 1910, no. 460), Heseltine (sale, Amsterdam, May, 1913, no. 177), and Languerhuizen collections.

[*See* ILLUSTRATION.]

REMBRANDT VAN RIJN, 1606-1669.

95 David at Mahanaim; composition of nine figures, David seated at a table on the left; *bistre, pen and wash* Southhaker
$5\frac{1}{8}$ *in. by* $8\frac{1}{8}$ *in.* (130 *mm. by* 206 *mm.*)

*** From the collection of Paul Sandby, R.A.

[*See* ILLUSTRATION.]

PETER PAUL RUBENS, 1577-1640.

96 Standing Figure of a Woman in flowing draperies; *ink and bistre, pen and wash* Clare
$9\frac{1}{8}$ *in. by* $4\frac{1}{2}$ *in.* (233 *mm. by* 114 *mm.*)

JOSEF ADOLF SCHMETTERLING, 1758-1828.

97 Portrait Group of Louis Metaijer and Antoinette Bernard. Two seated figures in silhouette; the lady, on the right facing to left, wearing a sacque and cap with wings, is pouring water Cash from an urn, with tea-things on a table between her and the gentleman, who wears a tie-wig and is smoking a pipe; *cut in black paper and finished with ink, on a greenish ground*
$6\frac{7}{8}$ *in. by* $9\frac{1}{2}$ *in.* (176 *mm. by* 240 *mm.*)

*** Inscribed on the back of the frame with the names of the subjects and the date 1790.

ABRAHAM STORCK, 1635–*c.* 1710.

98 A Man of War, surrounded by sailing boats, entering the port of Amsterdam, which is seen in the distance; *gouache* Faulder
$8\frac{5}{8}$ *in. by* $14\frac{3}{8}$ *in.* (220 *mm. by* 365 *mm.*)

ABRAHAM VAN STRY (THE ELDER), 1753-1826.

99 Amorini on Clouds, holding palms, wreaths and a flag, surrounding a blank oval, intended to contain a portrait; *signed*; *red chalk* $12\frac{7}{8}$ *in. by* $9\frac{1}{4}$ *in.* (325 *mm. by* 235 *mm.*) Parsons

MOSES TERBORCH, 1645-1667.

100 Half-length of a Little Girl writing at a table; *signed and dated* 8 *November*, 1653; *red chalk on vellum* Heeley
3 *in. by* $2\frac{7}{8}$ *in.* (76 *mm. by* 74 *mm.*)

J. DE VRY.

Portrait of Constantyn Huygens, Pensionary of Holland (1596-1687); head turned slightly to the left; *red chalk*
$6\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.* (170 *mm. by* 145 *mm.*) 2

No. 95.

CORNELIS DE WAEL, 1592-1662.

101 Scene on a Quay; a herring merchant and his wife directing the packing of fish in tubs; *pen and bistre, washed with blue*
$7\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.* (197 *mm. by* 310 *mm.*)

ENGLISH SCHOOL, *Late XVIIth Century.*

102 Sporting Scene in a Landscape; in the foreground spaniels and other dogs with a dead hare; in the distance horsemen and a ruined castle on a hill; *gouache on vellum*
10 *in. by* $14\frac{3}{4}$ *in.* (255 *mm. by* 375 *mm.*)

THOMAS WORLIDGE, 1700-1766 (ATTRIBUTED TO).

Bust of a Man in a cap, with a chain round his neck, in pseudo-Rembrandtesque style; *black chalk*
$13\frac{1}{4}$ *in. by* 9 *in.* (335 *mm. by* 230 *mm.*) 2

J. GEORGES.

103 London Bridge from the Southern end; *signed and dated* 188 (?); *water-colours*
$8\frac{5}{8}$ *in. by* 11 *in.* (220 *mm. by* 278 *mm.*)

Westminster: The Houses of Parliament, Abbey and St. John's Church seen across the River; *water-colours*
$8\frac{1}{2}$ *in. by* $10\frac{3}{4}$ *in.* (215 *mm. by* 275 *mm.*) 2

Another Property.

ITALIAN AND SPANISH SCHOOLS.

IN THE PORTFOLIO.

ANNIBALE CARRACCI, 1560-1609.

104 Three Studies of Hands; *red chalk*
$15\frac{3}{4}$ *in. by* $10\frac{3}{4}$ *in.* (402 *mm. by* 272 *mm.*)

SALVATORE ROSA, 1615-1673.

A Philosopher meditating in a Landscape; and A seated Man in a Landscape, a pair; *bistre, pen and wash*
octagonal, $16\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.* (420 *mm. by* 320 *mm.*) 3

GUISEPPE RIBERA—SPAGNOLETTO, 1588-1652.

105 The Crucifixion of St. Andrew ; *red chalk*
$9\frac{1}{4}$ *in. by* $6\frac{1}{2}$ *in.* (237 *mm. by* 165 *mm.*)

FRENCH SCHOOL.

PIERRE OR DANIEL DUMONSTIER, FL. 1575-1625.

106 Head of a bearded Man ; *black and red chalk*
$7\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.* (190 *mm. by* 140 *mm.*)

ANTOINE WATTEAU, 1684-1721.

107 A Cupid holding his forefinger to his lips ; *red chalk*
$5\frac{3}{4}$ *in. by* $4\frac{1}{4}$ *in.* (145 *mm. by* 110 *mm.*)

BERNARD PICART, 1673-1733 (?).

108 Back View of a Woman spreading linen on a table ; *red chalk*
5 *in. by* $4\frac{1}{4}$ *in.* (125 *mm. by* 110 *mm.*)

JEAN ETIENNE PARROCEL, 1696–*c.* 1717.

A Man with a musket on his shoulder ; *red chalk*
$8\frac{3}{4}$ *in. by* 5 *in.* (223 *mm. by* 127 *mm.*) 2

ETIENNE JEAURAT, 1699-1789.

109 Three separate Studies of a Musketeer ; *black and white chalk on buff paper* $9\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.* (235 *mm. by* 105 *mm.*) 3

DUTCH, GERMAN AND FLEMISH SCHOOLS.

JAN ASSELIJN, *c.* 1610-1652.

110 The Skirts of a Wood ; *black and white chalk on bluish grey paper* $14\frac{3}{4}$ *in. by* $19\frac{1}{4}$ *in.* (375 *mm. by* 490 *mm.*)

HANS SEBALD BEHAM, 1500-1550.

111 Christ before Pilate ; and The Entombment : two designs probably for stained glass panels ; *pen and ink on oiled paper circular, diam.* 9 *in.* (230 *mm.*) 2

NICHOLAES BERGHEM, 1620-1683.

112 Sheet of Studies of Italian Peasant Women, *brush and grey* Hellaart 8 *in. by* 6 *in.* (205 *mm. by* 155 *mm.*) 1 . .

A laden Pack-horse and a Sheep; *in red chalk*; by the same $6\frac{1}{2}$ *in. by* 9 *in.* (165 *mm. by* 235 *mm.*) 2

ANTHONIS VAN DYCK, 1599-1641.

113 Sketch of a Costume described as for a portrait of Peter de Jode, but does not correspond with the known portraits of either father or son; *black and white chalk on bluish grey paper* $7\frac{3}{4}$ *in. by* $5\frac{1}{2}$ *in.* (200 *mm. by* 140 *mm.*) Cubitt 3 10

Portrait of Prince Thomas of Savoy; *black and red chalk, touched with pen and bistre* 4 *in. by* 3 *in.* (100 *mm. by* 75 *mm.*) 2

AEGIDIUS NEYTS, 1623–*c.* 1687.

114 Sketch from Nature; ruins on a wooded knoll; *signed*; *pen and bistre and water-colours* Bateson 6 *in. by* $7\frac{3}{4}$ *in.* (150 *mm. by* 197 *mm.*) 5 5 .

SCHOOL OF NUREMBERG, 1521.

115 St. Jerome Kneeling in Penitence; *dated*; *pen and bistre* Campbell 6 *in. by* $4\frac{1}{4}$ *in.* (150 *mm. by* 105 *mm.*) 1 . .

GERMAN SCHOOL, *XVIth Century.*

Procession of Centaurs, Silenus and Diana; *pen and ink washed with grey* 2 *in. by* $10\frac{3}{4}$ *in.* (50 *mm. by* 275 *mm.*)

MONOGRAMMIST H.S., 1651.

Shield of Arms: Skull on a Globe in an ornamental cartouche, perhaps for stained glass; *signed and dated* 23 *August*, 1651; *pen and bistre and water-colours* $6\frac{3}{4}$ *in. by* $5\frac{3}{4}$ *in.* (172 *mm. by* 133 *mm.*) 3

ADRIAEN VAN DE VELDE, 1635-6–1672.

116 Four Studies of Boys seated on the ground; *black and white chalk on greyish blue paper*; *three on one mount* Parsons 5 *in. by* $6\frac{1}{2}$ *in.* (125 *mm. by* 165 *mm.*); $4\frac{1}{4}$ *in. by* $6\frac{3}{4}$ *in.* (108 *mm. by* 173 *mm.*); $5\frac{1}{4}$ *in. by* $11\frac{1}{2}$ *in.* (135 *mm. by* 293 *mm.*) 3 7 .

JAN VINCENTSZ VAN DER VINNE, 1663-1721.

117 A Skirmish of Horsemen; *signed*; *black chalk brush and ink* $4\frac{1}{4}$ *in. by* 5 *in.* (110 *mm. by* 125 *mm.*)

*** From the Woodburn collection.

CORNELIS DE WAEL, 1592-1662.

118 A Family Group: a mathematician and his sons at a table, his wife and other children grouped round; *signed, pen and indian ink* $6\frac{1}{8}$ *in. by* $7\frac{1}{8}$ *in.* (157 *mm. by* 182 *mm.*)

ENGLISH SCHOOL.

ANTHONY WALKER, 1726-1765.

119 The Four Quarters of the Globe bringing tribute to Britannia; *signed and dated* 1755; *pen and ink washed with grey* 11 *in. by* $7\frac{1}{2}$ *in.* (280 *mm. by* 200 *mm.*)

Prisoners and Tribute brought to an Emperor; *pen and ink washed with grey* $7\frac{1}{8}$ *in. by* $5\frac{1}{4}$ *in.* (180 *mm. by* 130 *mm.*) 2

SECOND DAY'S SALE.

Wednesday, February 16th, 1921.

The Property of a Gentleman.

ITALIAN AND SPANISH SCHOOLS.

In the Portfolio.

ANNIBALE CARRACCI, 1560-1609.

LOT
125 A Cupid, blowing double flutes, seated on an urn supported by books; *pen and bistre*
9 *in. by* 6¼ *in.* (225 *mm. by* 160 *mm.*)
The Rape of Proserpine, by Luca Cambiaso; and two others 4

EL GRECO, *c.* 1548-1625.

126 Two Male Saints in heavy draperies, standing, one holding a cross the other a book; above is an angel; *red chalk, pen and bistre* 6½ *in. by* 3¾ *in.* (165 *mm. by* 95 *mm.*)
and three others 4

ITALIAN SCHOOL, *XVIIth Century.*

127 Martyrdom of a Saint; *bistre, pen and wash*
11 *in. by* 8 *in.* (278 *mm. by* 198 *mm.*)
and one other 2

FRENCH SCHOOL.

THOMAS COUTURE, 1815-1879.

128 Half-length of a Man in eighteenth century costume; *black chalk on greyish blue paper*
11½ *in. by* 16 *in.* (290 *mm. by* 410 *mm.*)
and four others 5

NARCISSE VIRGILE DIAZ, 1807-1876.

129 Study from the nude; *black chalk on lilac paper*
6 *in. by* 4 *in.* (153 *mm. by* 100 *mm.*)
and six others 7

J. GUILLEROT.

130 Landscape, a lake and castle among trees; *pen and ink* 8 *in. by* 10½ *in.* (205 *mm. by* 270 *mm.*)

*** From the collection of Charles Rogers.

and four others 5

GERMAN, DUTCH AND FLEMISH SCHOOLS.

ABRAHAM BLOEMART, 1564-1657.

131 The Israelites washing at the spring in the wilderness; *signed and dated* 1616; *pen and bistre washed with blue* 13¼ *in. by* 19 *in.* (340 *mm. by* 480 *mm.*)

and three others 4

GERMAN SCHOOL, *XVIIIth Century.*

132 View of Ratisbon; *indian-ink, pen and wash* 6 *in. by* 11 *in.* (150 *mm. by* 275 *mm.*)

and two others 3

ENGLISH SCHOOL.

DAVID COX, 1783-1859.

133 Pembroke Castle from the river; *black lead* 7 *in. by* 18 *in.* (180 *mm. by* 455 *mm.*)

HENRY EDRIDGE, A.R.A., 1769-1821.

134 The Duke of Sussex, whole-length, standing, in Highland costume; *black lead* 14½ *in. by* 8 *in.* (365 *mm. by* 205 *mm.*)

and three other portraits of the same period 4

JOHN FLAXMAN, R.A., 1755-1826.

135 Hesiod accompanied by Victory dedicating a tripod to the Muses; design for silver or Wedgwood ware; *pen and bistre* 10¾ *in. by* 8¼ *in.* (270 *mm. by* 210 *mm.*)

and three other figure subjects of the same period 4

HENRY FUSELI, R.A., 1741-1825.

136 Seated Figure of a Girl looking down; *black chalk washed with ink* 11½ *in. by* 6¾ *in.* (290 *mm. by* 170 *mm.*)
and a Sketch for the Death of Major Pierson, by J. S. COPLEY, R.A. 2

T. GAINSBOROUGH, R.A., 1727-1788.

137 Landscape: a hollow lane; *black chalk* 7½ *in. by* 12 *in.* (190 *mm. by* 300 *mm.*)
and six others 7

GILES HUSSEY, 1710-1788,
AFTER ANNIBALE CARRACCI.

138 Galatea, copy from the fresco on the ceiling of the Galleria Farnese; *signed*; *pastels* 15 *in. by* 21 *in.* (385 *mm. by* 540 *mm.*)
and three others 4

MARCELLUS LAROON, 1679-1772.

139 "Jack Hoff's Ghost"; caricature group of seven figures; *black lead* 7 *in. by* 14½ *in.* (175 *mm. by* 375 *mm.*)
A whole-length standing Figure of a Gentleman, by WILLIAM JOHNSON (1708-67)
and one other figure subject of the same period 3

SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

140 Sketch for the picture of Lady Dover and child; *black lead* 5¾ *in. by* 4½ *in.* (145 *mm. by* 110 *mm.*)
and one other pencil portrait of the period 2

JOHN FREDERICK LEWIS, R.A., 1805-1876.

141 State-bed at Knole; *water-colours* 10 *in. by* 13¾ *in.* (265 *mm. by* 350 *mm.*)
two Pencil Sketches of Shipping, by GEORGE CHALMERS, *dated* 1866; and one other 4

GEORGE MORLAND, 1763-1804.

142 A Man asleep, with his head resting on a bank; *brush and bistre* 12 *in. by* 8½ *in.* (310 *mm. by* 210 *mm.*)

A Sussex Bull, by JAMES WARD, R.A., 1804; and one other 3

WILLIAM JOHN MÜLLER, 1812-1845.

143 The Bridge of the Rialto seen from the middle of the canal, below; *black lead* 8 *in. by* 19 *in.* (205 *mm. by* 485 *mm.*)

and one other 2

JOHN OPIE, R.A., 1761-1807.

144 Portrait of a Man said to be David Garrick; half-length, his left hand supporting his head; *black and white chalk on greyish-blue paper* 15¾ *in. by* 13 *in.* (400 *mm. by* 330 *mm.*)

and three others in similar materials 4

G. ROMNEY, 1734-1802.

145 Portrait of a Lady, whole-length, standing, leaning on a pedestal; *water-colours* 17¼ *in. by* 11¾ *in.* (435 *mm. by* 300 *mm.*)

and two Heads in chalk by the same 3

146 A Folio Album, 22¾ *in. by* 18 *in.* (575 *mm. by* 460 *mm.*), *with brown paper leaves*, containing thirty-nine Sketches by various artists of the Italian, French and Old English Schools

FRAMED.

ITALIAN AND SPANISH SCHOOLS.

FERDINANDO GALLI.—BIBIENA, 1656-1729.

147 Architectural Design for Theatrical Scenery; *pen and ink* 7½ *in. by* 5⅝ *in.* (190 *mm. by* 140 *mm.*)

and four others 5

GIOVANNI FRANCESCO BARBIERI.—GUERCINO, 1591-1666.

148 Landscape, with a church on the left and the funeral procession of a monastic Saint; *pen and bistre*
$11\frac{3}{4}$ *in. by* $16\frac{1}{2}$ *in.* (300 *mm. by* 420 *mm.*)
*** From the Earl of Warwick's collection.
and two Landscapes, by REMIGIO CANTAGALLINA 3

ITALIAN SCHOOL, *Early XIXth Century.*

149 Heads of a Boy and a Male Bacchant; *oil colours on paper*
$5\frac{3}{4}$ *in. by* 9 *in.* (145 *mm. by* 225 *mm.*)

CARLO MARATTI, 1625-1713.

150 Head of the Virgin; *red chalk heightened with white*
9 *in. by* 7 *in.* (225 *mm. by* 170 *mm.*)
and two others 3

LUIS MENENDEZ, 1716-1780.

151 Portrait of Ferdinand VI of Spain; *black and red chalk*
$6\frac{3}{4}$ *in. by* $5\frac{1}{4}$ *in.* (167 *mm. by* 130 *mm.*)
and a Portrait of Philip V, by the same 2

FRANCESCO MAZZUOLA.—PARMIGIANINO, 1503-1540.

152 The Virgin and Child in a medallion, on a pedestal with figures on either side and an angel below; *pen and bistre*
$4\frac{1}{4}$ *in. by* $2\frac{3}{8}$ *in.* (110 *mm. by* 60 *mm.*)
*** From the collections of Jonathan Richardson, the younger, and Sir Joshua Reynolds.
A Pietà with child angels, by the same; and one other 3

ANDREA DEL SARTO, 1486-1531.

153 Standing Figure of a Man in heavy draperies, seen from behind; *black chalk*
$8\frac{1}{2}$ *in. by* $3\frac{3}{8}$ *in.* (210 *mm. by* 85 *mm.*), *arched top*
The Adoration of the Magi, by POLIDORO DA CARAVAGGIO; and two others 4

IPPOLITO SCARSELLA.—SCARSELLINO, 1551-1621.

154 Ariadne Forsaken; *bistre, pen and wash heightened with white on buff paper*
$7\frac{3}{4}$ *in. by* $10\frac{1}{2}$ *in.* (197 *mm. by* 268 *mm.*)
*** From the Crozat and J. MacGowan collections.
and two others 3

GIOVANNI DOMENICO TIEPOLO, 1726-1804.

155 Nine Figures of Flying Angels; sketches for a ceiling; *signed*; *in pen and wash* 15½ *in. by* 10¼ *in.* (400 *mm. by* 260 *mm.*)

GASPARO VANVITELLI, 1647-1736.

156 Landscape, with a waterfall in a valley; *pen and bistre washed with grey* 10 *in. by* 17¼ *in.* (250 *mm. by* 400 *mm.*)

*** From Sir Joshua Reynolds' collection.

Two Groups of Peasants, *in gouache*, by FRANCESCO ZUCCARELLI, R.A. 3

FRENCH SCHOOL.

J. B. S. CHARDIN, 1699-1779.

157 A Family Group, the child with a go-cart, amongst ruins; *red chalk* 5½ *in. by* 8 *in.* (140 *mm. by* 205 *mm.*) and five others 6

NARCISSE VIRGILE DIAZ, 1807-1876.

158 Venus and Cupid; *black and white chalk on lilac paper* 7½ *in. by* 5½ *in.* (190 *mm. by* 140 *mm.*) and three others 4

JEAN HONORÉ FRAGONARD, 1732-1806.

159 Sketch for a foreground; an Italian flower-pot and the base of a statue; *pen and bistre washed with grey* 5⅜ *in. by* 8 *in.* (135 *mm. by* 125 *mm.*)

A View of the Acqua Paola, Rome, by the same; and two others 4

FRENCH SCHOOL, *XVIIIth Century.*

160 A pair of Heads of Young Women turned to the left; *indian-ink wash* 3¼ *in. by* 2½ *in.* (83 *mm. by* 65 *mm.*)

HUBERT FRANÇOIS BOURGUIGNON.—GRAVELOT, 1699-1773.

161 Back of a Little Girl in a cap and sacque, holding a doll; *black and red chalk* 12 *in. by* 7½ *in.* (300 *mm. by* 190 *mm.*)

Sketch of a Little Girl, by PAUL GREGOIRE; and two others 4

JEAN AUGUSTE DOMINIQUE INGRES, 1780-1867.

162 A National Guardsman, 1814; back of a man in uniform raising his hat; *black lead*
9 *in. by* 5 *in.* (230 *mm. by* 120 *mm.*)
and three others 4

JEAN BAPTISTE LEPRINCE, 1733-1781.

163 Half-length Figures of Two Muses; *pen and bistre wash*
$7\frac{5}{8}$ *in. by* $10\frac{3}{4}$ *in.* (195 *mm. by* 270 *mm.*)
and four others 5

J. B. VAN LOO, 1684-1745.

164 Head of a Little Child; *black and red chalk octagonal*, 10 *in. by* 8 *in.* (255 *mm. by* 198 *mm.*)
and two others 3

GERMAN, DUTCH AND FLEMISH SCHOOLS.

LUDOLF BACKHUYZEN, 1631-1708.

165 Seapiece; agitated sea with many sailing vessels tossing on it; *dated* 1651; *pen and bistre washed with grey*
$7\frac{1}{2}$ *in. by* 12 *in.* (190 *mm. by* 300 *mm.*)

J. BOLTHUIS.

166 Four Views in Dutch Towns; *signed and dated* 1791 *and* 1792; *indian ink, pen and wash*
3 *in. by* $4\frac{1}{8}$ *in.* (80 *mm. by* 104 *mm.*) 4

ANDRIAEN COLLAERT, *c.* 1560-1618.

167 Romantic Landscape, with a fantastic castle and other buildings; *signed*; *pen and ink*
7 *in. by* $11\frac{3}{4}$ *in.* (180 *mm. by* 300 *mm.*)
and three others 4

CORNELIS DUSART, 1660-1704.

168 A Woman emptying a pail into a tub; *black and red chalk*
$4\frac{1}{4}$ *in. by* $2\frac{1}{2}$ *in.* (110 *mm. by* 63 *mm.*)
Diana and Callisto, *in water-colours, by* DIRK VAN DER LISSE; and one other 3

AFTER VAN DYCK.

169 Charity, drawing for the engraving; *black chalk heightened with white* $17\frac{1}{2}$ *in. by* $14\frac{3}{4}$ *in.* (450 *mm. by* 375 *mm.*)

and three others 4

GERMAN SCHOOL, *XVth Century.*

170 St. John the Evangelist; *ink, pen and wash* $7\frac{1}{2}$ *in. by* $5\frac{1}{2}$ *in.* (195 *mm. by* 140 *mm.*)

and two others 3

DE GHEYN.

171 Two Horses; *signed*; *red chalk* $4\frac{1}{8}$ *in. by* $5\frac{1}{2}$ *in.* (105 *mm. by* 140 *mm.*)

*** From the Boddington collection.

and a Sketch of an Old Horse; *in black chalk, signed F. W.* 2

JOSUA DE GRAVE, FL. *c.* 1672-1711.

172 Fortifications on the outskirts of Louvain; inscribed with the date, July 18, 1674; *pen and bistre washed with grey* $3\frac{3}{4}$ *in. by* 6 *in.* (95 *mm. by* 150 *mm.*)

and two other Dutch Landscapes 3

AARNOUT TER HIMPEL, B. 1634.

173 Landscape; a village green with numerous figures, on the left a cottage and tall trees; *in an oval; signed on the back; pen and bistre washed with indian ink* $9\frac{1}{4}$ *in. by* 7 *in.* (235 *mm. by* 173 *mm.*)

*** From the Ginsburg collection.

N. VAN LYNBORG.

174 Landscape with a waggon being ambushed by robbers; *on the back is a letter signed by the artist and dated Haarlem, August* 2, 1669; *pen and bistre* 6 *in. by* 8 *in.* (155 *mm. by* 210 *mm.*)

Landscape with figures, by F.T. MANNSKIRCK; and two others 4

ESIAS VAN DE VELDE, *c.* 1590-1630.

175 Extensive undulating Landscape, with a road on which are a coach, horsemen, etc.; *pen and bistre washed with ink* $7\frac{1}{4}$ *in. by* $10\frac{1}{2}$ *in.* (185 *mm. by* 270 *mm.*)
and a Facsimile, by PLOOS VAN AMSTEL, after VERBOOM 2

WILLEM VAN DE VELDE, THE YOUNGER, 1633-1707.

176 A Harbour with vessels saluting; fishermen drawing a net in the foreground; *pen and bistre*
8 *in. by* $12\frac{1}{4}$ *in.* (200 *mm. by* 310 *mm.*)

THOMAS WIJCK, *c.* 1616-1677.

177 Interior of the ruins of a vast Roman brick vaulted structure with a pool of water; *red chalk, washed with grey*
8 *in. by* $12\frac{1}{2}$ *in.* (205 *mm. by* 320 *mm.*)
*** From the collection of P. H. Lancrinck.

FRANZ XAVIER WINTERHALTER, 1806-1873.

178 Head of a Young Man; *black chalk*
$6\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.* (165 *mm. by* 135 *mm.*)
and two similar Heads by the same 3

ENGLISH SCHOOL.

MARY BEALE, 1632-1697, AFTER VAN DYCK.

179 Head of Paulus Pontius; *red chalk*
$5\frac{1}{2}$ *in. by* 4 *in.* (140 *mm. by* 115 *mm.*)
and three other Portraits 4

ADAM BUCK, 1759-1833.

180 A Little Girl; whole-length in a white frock, standing in a landscape, dangling a straw hat by her side; *signed*; *water-colours* $9\frac{1}{4}$ *in. by* $7\frac{1}{4}$ *in.* (235 *mm. by* 185 *mm.*)
and three others 4

CHARLES CONDER, 1868-1909.

181 A Man and a Lady, in seventeenth century costume, looking at a book; *signed*; *coloured crayons*
$14\frac{1}{4}$ *in. by* $11\frac{1}{2}$ *in.* (360 *mm. by* 295 *mm.*)
A Design for stained glass by FREDERICK SHIELDS 2

RICHARD COSWAY, R.A., 1740-1821.

182 The Judgment of Paris; *black lead*
9 *in. by* 7 *in.* (230 *mm. by* 175 *mm.*)
and one other 2

DAVID COX, 1783-1859.

183 Clifford Castle; *black chalk heightened with body white on buff paper* 7½ *in. by* 11 *in.* (190 *mm. by* 280 *mm.*)
Another Sketch of the same; *in black chalk*; and a Study of a Waggon and Team, all by the same 3

DAVID COX, 1783-1859.

184 Clevedon Castle; *water-colours*
5½ *in. by* 9 *in.* (140 *mm. by* 230 *mm.*)
and two others by the same 3

GEORGE DANCE, 1741-1825.

185 Portrait of a Boy writing; *pen and ink*
9½ *in. by* 8¼ *in.* (245 *mm. by* 210 *mm.*)
and two other Portraits of the same period 3

PETER DE WINT, 1784-1849.

186 The Gatehouse of Stokesay Castle; *black lead heightened with body white on buff paper*
9¾ *in. by* 6¾ *in.* (248 *mm. by* 172 *mm.*)
A Sketch in Leigh Woods, by W. MÜLLER; *in water-colours*; and five others 7

JOHN DOWNMAN, A.R.A., 1750-1824.

187 Two Boys; whole-lengths, standing in a landscape; *bistre, pen and wash* 7 *in. by* 5½ *in.* (180 *mm. by* 140 *mm.*)
also Lady Rushout and Daughter, after ANGELICA KAUFFMAN; and two others 4

ENGLISH SCHOOL, 1600-1625.

188 Pastoral Scene; a man sowing grain in the foreground; possibly designed for embroidery; *water-colours on vellum*
7 *in. by* 6¾ *in.* (180 *mm. by* 173 *mm.*)

ENGLISH SCHOOL, *Late XVIIIth Century.*

189 British Sailors boarding a small two-masted ship in a harbour under the guns of a fort; a furious battle raging on the deck; *indian ink, pen and wash*
15 *in. by* 22 *in.* (385 *mm. by* 590 *mm.*)
and a similar subject, the vessels and the fort here flying the tricolor flag; *water-colours*
$11\frac{1}{2}$ *in. by* $15\frac{1}{2}$ *in.* (290 *mm. by* 410 *mm.*) 2

ENGLISH SCHOOL, *Early XIXth Century.*

190 A Lady; half-length, in a high-waisted dress and ruff; *water-colours* *oval,* $3\frac{1}{2}$ *in. by* 3 *in.* (90 *mm. by* 75 *mm.*)
and another 2

ENGLISH SCHOOL OF CANALETTO.

191 The Bridge of the Rialto and surrounding buildings; *dated Oct.* 3, 1811; *indian ink, pen and wash*
$10\frac{1}{2}$ *in. by* $14\frac{1}{4}$ *in.* (265 *mm. by* 360 *mm.*)

THOMAS GIRTIN, 1775-1802.

192 Two Hulks lying side by side; *black lead washed with bistre and grey* 7 *in. by* $12\frac{3}{4}$ *in.* (180 *mm. by* 325 *mm.*)

FREDERICK GOODALL, R.A., 1822-1904.

193 Portrait of a Lady in evening dress, seated in a box at the theatre; *black lead* $8\frac{3}{4}$ *in. by* $6\frac{1}{4}$ *in.* (223 *mm. by* 160 *mm.*)
Caricature of Sir Robert Peel, in eighteenth century costume and a large wig, by RICHARD DOYLE; and two others 4

SILVESTER HARDING, 1745-1809.

194 Portrait of Edward Bancroft, bust facing the spectator; *water-colours* *oval,* $4\frac{1}{2}$ *in. by* $3\frac{1}{2}$ *in.* (110 *mm. by* 85 *mm.*)
and three others; *in water-colours or pastel* 4

SCHOOL OF HOGARTH.

195 The Jealous Lover, a clergyman surrounded by ladies; *pen and ink heightened with black and red*
9 *in. by* 11 *in.* (225 *mm. by* 280 *mm.*)
and two other Figure Subjects of the same period 3

JOHN HOPPNER, R.A., 1758-1810.

196 Whole-length of a Lady with her back to the spectator, wearing a black shawl and high-crowned hat; *bistre and ink wash* 21 *in. by* 14½ *in.* (535 *mm. by* 365 *mm.*)

JOHN HOPPNER, RA., 1758-1810.

197 Sketch of a Landscape; *brown chalk washed with grey* 18 *in. by* 15 *in.* (460 *mm. by* 380 *mm.*)

and one other 2

After SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

198 Portrait of Archbishop Howley, seated looking to the left; *monochrome in oils on canvas* 16½ *in. by* 13¼ *in.* (420 *mm. by* 335 *mm.*)

A Head of a Man, by Sir W. C. Ross, R.A., 1826; *in pencil*; and another male portrait 3

Attributed to SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

199 Stephen Kemble as Sir Toby Belch; *black lead* 8¼ *in. by* 6¼ *in.* (210 *mm. by* 160 *mm.*)

and three other Figure Subjects of the same period 4

Attributed to SIR PETER LELY, 1618-1680.

200 Portrait of a Man, three-quarter length, seated, wearing a flowing gown; *bistre wash, heightened with white on brown paper* 6½ *in. by* 5 *in.* (165 *mm. by* 125 *mm.*)

An oil sketch in monochrome, of a Lady, attributed to Sir G. Kneller; and six Heads of the same school 8

P. J. DE LOUTHERBOURG, R.A., 1740-1812.

201 A blue-coat Boy, full-length standing figure; *water-colours* 9 *in. by* 6¼ *in.* (230 *mm. by* 160 *mm.*)

A Citizen and his Family in a gig, by H. W. Bunbury; and three others 5

SIR J. E. MILLAIS, P.R.A., 1829-1896.

202 Head of a little Girl, with closed eyes; *black chalk and black lead* 8¼ *in. by* 5¾ *in.* (210 *mm. by* 145 *mm.*)

and a profile of a Lady, by Holman Hunt 2

PAUL FALCONER POOLE, R.A., 1807-1879.

203 The Destruction of Herculaneum ; *body colours*
$10\frac{1}{2}$ *in. by* 15 *in.* (280 *mm. by* 380 *mm.*)
and two others 3

S. PUTT.

204 Portrait of Mr. Swanton of Winchester, 1761 ; *black lead on vellum* *oval*, $4\frac{1}{2}$ *in. by* $3\frac{3}{4}$ *in.* (115 *mm. by* 95 *mm.*)
Portrait of a man, by FRANCIS PARSONS ; and four other Heads on three mounts 6

DAVID ROBERTS, R.A., 1796-1864.

205 The Fortress of Malta ; *black lead*
$5\frac{1}{2}$ *in. by* $8\frac{1}{2}$ *in.* (140 *mm. by* 215 *mm.*)
and two other pencil landscapes 3

ATTRIBUTED TO WILLIAM MAKEPEACE THACKERAY, 1811-1863.

206 Little Essex Street, London ; *water-colours*
$4\frac{1}{4}$ *in. by* $4\frac{1}{2}$ *in.* (110 *mm. by* 115 *mm.*)
and three others 4

SIR DAVID WILKIE, R.A., 1785-1841.

207 The Italian Mother ; sketch for the picture ; *brush and bistre*
$11\frac{1}{4}$ *in. by* $9\frac{1}{4}$ *in.* (285 *mm. by* 235 *mm.*)
and two other Sketches by the same 3

RICHARD WILSON, R.A., 1714-1782.

208 Italian Ruins with monks kneeling before a shrine ; *black and white chalk on buff paper*
6 *in. by* $8\frac{3}{4}$ *in.* (150 *mm. by* 220 *mm.*)
and two other Landscapes 3

HAMLET WINSTANLEY, 1698-1756.

209 Portrait of Sarah, Duchess of Marlborough, after Kneller ; half-length in low-necked dress and ermine role ; *black lead* *oval*, 8 *in. by* $6\frac{1}{2}$ *in.* (195 *mm. by* 165 *mm.*)

GEORGE VERTUE, 1684-1756.

210 Portrait of Jeremiah Clarke, Music Master (1669?-1707) ; bust facing the spectator, looking to the right ; *black lead*
6 *in. by* $4\frac{1}{2}$ *in.* (155 *mm. by* 110 *mm.*)

The Property of Sir Kenneth Mackenzie, Bt.

of Gairloch, Ross-shire.

In the Portfolio.

ITALIAN SCHOOL.

ALESSANDRO TURCHI.—L'ORBETTO, 1582-1648.

LOT

211 The Holy Family; *black chalk, pen and bistre wash* 7¾ *in. by* 10¼ *in.* (197 *mm. by* 260 *mm.*)

FRANCISCO VANNI, 1563-1609.

The Virgin and Child seated on clouds; *bistre, pen and wash, heightened with white* *oval,* 8 *in. by* 6½ *in.* (205 *mm. by* 165 *mm.*)

*** From the Dargenville and Destouche collections.

LODOVICO CARRACCI, 1555-1619.

St. Jerome and St. Francis; standing figures; *bistre, pen and wash* 10⅜ *in. by* 7½ *in.* (263 *mm. by* 190 *mm.*)

PIETRO BERRETINI DA CORTONA, 1596-1669.

Tullia driving her chariot over the body of her father; composition of many figures; *bistre, pen and wash* 10½ *in. by* 18⅜ *in.* (265 *mm. by* 468 *mm.*) 4

FRENCH SCHOOL.

JACQUES COURTOIS.—BOURGUIGNON, 1621-1676.

212 Skirmish of Cavalry outside the walls of a town; an obelisk on the right; *pen and bistre washed with grey* 10½ *in. by* 16¼ *in.* (265 *mm. by* 415 *mm.*)

FRANÇOIS VERDIER, 1651-1730.

The Holy Family, with St. Elizabeth and the infant St. John; in the background angels, one playing a lute; *black chalk and ink wash* 7 *in. by* 9 *in.* (180 *mm. by* 230 *mm.*) 2

DUTCH AND FLEMISH SCHOOLS.

PETER VAN BLOEMEN, 1657-1720.

213 A pair of Drawings of a farrier shoeing a horse, which is being held by two other men; *indian ink wash* 7½ *in. by* 10 *in.* (190 *mm. by* 255 *mm.*) 2

No. 216.

PEETER VAN BREDAEL, 1629-1719.

214 The Stirrup-cup; a lady and gentleman on horseback at the entrance of a house, servants carrying baggage, etc.; *brush and ink on vellum* $8\frac{1}{8}$ *in. by* $6\frac{1}{4}$ *in.* (205 *mm. by* 160 *mm.*)

JAN BRUEGHEL, THE ELDER, 1568-1625.

215 A Coach and Horses, and groups of peasants on the road to market; *red chalk, pen and bistre* $6\frac{1}{8}$ *in. by* $9\frac{5}{8}$ *in.* (155 *mm. by* 243 *mm.*)

Peasants with carts, horses and cattle on a road; *pen and bistre washed with grey* $7\frac{3}{4}$ *in. by* $12\frac{1}{4}$ *in.* (195 *mm. by* 312 *mm.*)

Six small figures of peasants; *pen and ink washed with bistre* $5\frac{1}{4}$ *in. by* $9\frac{3}{4}$ *in.* (135 *mm. by* 248 *mm.*)

View of a Village; *black lead washed with ink* $7\frac{1}{2}$ *in. by* $11\frac{3}{4}$ *in.* (193 *mm. by* 298 *mm.*)

Landscape, with peasants and carts; a way-side shrine on the left; *bistre, pen and wash touched with blue* $6\frac{7}{8}$ *in. by* $11\frac{3}{8}$ *in.* (175 *mm. by* 290 *mm.*) 5

PETER BRUEGHEL, THE ELDER, *c.* 1525-1569.

216 Village Scene; with numerous grotesque figures of peasants, representing an allegory of human life; *signed and dated*, 1559; *pen and bistre* $10\frac{3}{8}$ *in. by* $15\frac{1}{2}$ *in.* (265 *mm. by* 394 *mm.*)

[*See* ILLUSTRATION].

HENDRIK CARRÉ, THE ELDER, 1656-1721.

217 Cattle, goats and sheep at a watering place; *bistre, pen and brush touched with grey* $7\frac{1}{2}$ *in. by* $10\frac{7}{8}$ *in.* (190 *mm. by* 275 *mm.*)

ANTHONIS VAN DYCK, 1599-1641.

218 *Recto:* St. Anthony of Padua with the Infant Christ; *verso:* A Saint going to martyrdom; *bistre, pen and wash* $7\frac{1}{4}$ *in. by* $5\frac{5}{8}$ *in.* (183 *mm. by* 142 *mm.*)

SCHOOL OF VAN DYCK.

Half-length Portrait of a middle-aged Man, wearing a heavy cloak, in two different positions; *black chalk and ink wash* $11\frac{3}{8}$ *in. by* $8\frac{5}{8}$ *in.* (290 *mm. by* 220 *mm.*) 2

JAN GOEREE, 1670-1731.

219 Jael and Sisera, and Jephtha being met by his daughter; *a pair of compositions elaborately finished in sepia*
$5\frac{3}{8}$ *in. by* $8\frac{1}{8}$ *in.* (138 *mm. by* 208 *mm.*) 2

SCHOOL OF VAN GOYEN, 1596-1656.

220 Cattle Market near an inn; composition of many figures; *black chalk washed with ink*
$6\frac{1}{2}$ *in. by* $10\frac{5}{8}$ *in.* (165 *mm. by* 270 *mm.*)

*** A similar drawing, signed and dated 1653, is engraved in Ploos Van Amstel's "Imitations."

Scene on a frozen river; numerous figures with sledges and horses near a booth on an island; *black chalk washed with ink* $6\frac{1}{2}$ *in. by* $10\frac{1}{2}$ *in.* (165 *mm. by* 268 *mm.*) 2

GERARD DE LAIRESSE, 1640-1711.

221 The Good Samaritan; *three figures, highly finished in red chalk*
$8\frac{5}{8}$ *in. by* 11 *in.* (220 *mm. by* 284 *mm.*)

HENDRIK GOLTZIUS, 1568-1616.

A Nude Female Figure, and nineteen studies of heads; *red chalk* $11\frac{7}{8}$ *in. by* $7\frac{7}{8}$ *in.* (303 *mm. by* 198 *mm.*) 2

DIRCK MAES, 1656-1715.

222 Landscape, with a boar hunt; *signed: brush and Indian ink*
$4\frac{1}{4}$ *in. by* $7\frac{1}{2}$ *in.* (110 *mm. by* 190 *mm.*)

BALTHAZAR PAUL OMMEGANCK, 1755-1826.

223 Pastoral Landscape; a shepherd with sheep and goats, a ruined farm house in the middle distance; *signed; brush and ink heightened with white, on buff paper*
$12\frac{3}{4}$ *in. by* 18 *in.* (325 *mm. by* 458 *mm.*)

Similar Landscape; shepherds and shepherdesses with sheep and cattle in a valley, a cliff on the right; *signed; bistre, pen and wash* $13\frac{1}{8}$ *in. by* $17\frac{3}{4}$ *in.* (332 *mm. by* 450 *mm.*) 2

SCHOOL OF RUBENS.

224 Ten standing figures of Fathers of the Church and other Saints; architectural background; *ink wash, heightened with water-colours and white*
13 *in. by* $14\frac{1}{2}$ *in.* (330 *mm. by* 368 *mm.*)

No. 225.

No. 228.

DAVID TENIERS, THE YOUNGER, 1610-1690.

225 A peasant walking, playing a bagpipe, and preceded by a dog, in a landscape; *black lead*
$9\frac{1}{4}$ *in. by* $14\frac{1}{4}$ *in.* (235 *mm. by* 370 *mm.*)
[*See* ILLUSTRATION].

DAVID TENIERS, THE YOUNGER, 1610-1690.

226 A sheet of twelve Studies of Greyhounds; *black lead*
$7\frac{1}{2}$ *in. by* $12\frac{1}{2}$ *in.* (190 *mm. by* 320 *mm.*)

DAVID TENIERS, THE YOUNGER, 1610-1690.

227 Fourteen Peasants dancing to the music of a bagpiper; *black and red chalk* $6\frac{1}{8}$ *in. by* $7\frac{3}{4}$ *in.* (155 *mm. by* 198 *mm.*)
Peasants Dancing, *black lead*
$6\frac{7}{8}$ *in. by* $5\frac{7}{8}$ *in.* (175 *mm. by* 148 *mm.*) 2

GERARD TERBORCH, 1617-1681.

228 A boy seated, asleep on a rush-seated chair, a broad-brimmed hat on his knee; *black chalk*
$9\frac{5}{8}$ *in. by* 7 *in.* (245 *mm. by* 178 *mm.*)
[*See* ILLUSTRATION].

LODOWYK DE VADDER, 1605-1655.

229 Landscape with figures; a road on the skirts of a forest; *signed*; *brush and ink*
$8\frac{3}{4}$ *in. by* $11\frac{3}{4}$ *in.* (220 *mm. by* 300 *mm.*)

ADRIAEN VAN DE VELDE, 1635-6-1672.

230 Landscape; a man and woman in a meadow with a hedgerow beyond; *brush and ink touched with brown*
$6\frac{7}{8}$ *in. by* $12\frac{1}{4}$ *in.* (175 *mm. by* 310 *mm.*)
On the back is pasted a drawing by Abraham Rademaker, 1675-1735, of an extensive Landscape with buildings and a river; *pen and bistre washed with grey*
$6\frac{3}{8}$ *in. by* $10\frac{1}{8}$ *in.* (160 *mm. by* 257 *mm.*)

JAN BAPTISTE WEENIX, *c.* 1621-1660.

231 Standing Figure of a Boy in a broad-brimmed hat and voluminous cloak; *black chalk*
$7\frac{7}{8}$ *in. by* $3\frac{1}{8}$ *in.* (200 *mm. by* 80 *mm.*)

JOHN NIXON, FL. 1784-1818.

232 A Billingsgate Altercation; *signed and dated* 1781; *water-colours* $8\frac{3}{8}$ *in. by* $9\frac{1}{8}$ *in.* (213 *mm. by* 230 *mm.*)

and another 2

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IN THE PORTFOLIO.

LE NAIN.

233 Sheet of Studies of Peasants receiving doles of bread, a cripple in a basket, a prisoner receiving alms, etc.; *red chalk on greyish-blue paper* 13 *in. by* $16\frac{3}{8}$ *in.* (330 *mm. by* 415 *mm.*)

JACQUES ANDRÉ PORTAIL, 1695-1759.

234 A Youth in a plumed hat seated on the ground playing a violin; and a separate Study of the Head; *black and red chalk* $9\frac{3}{8}$ *in. by* $7\frac{3}{4}$ *in.* (238 *mm. by* 198 *mm.*)

NICHOLAS POUSSIN, 1593-4–1665.

235 Allegorical Subject—Two Nymphs, from one of whom one of six cupids is removing a mask; *bistre, pen and wash touched with grey* $10\frac{1}{2}$ *in. by* $8\frac{1}{4}$ *in.* (270 *mm. by* 210 *mm.*)

Cupids about to sacrifice a goat before a herm of Pan; *brush and ink heightened with white on bluish-grey paper* *Oval,* $6\frac{1}{4}$ *in. by* $7\frac{3}{8}$ *in.* (160 *mm. by* 190 *mm.*) 2

SCHOOL OF DÜRER, 1471-1528.

236 A Stag standing in profile to the right; *pen and bistre* $5\frac{1}{2}$ *in. by* 8 *in.* (140 *mm. by* 203 *mm.*)

PAUL CONSTANTYN LA FARGUE, 1733 (?)-1782.

237 Landscape with an ox tethered near a brook; *signed; pen and bistre washed with ink* $4\frac{1}{2}$ *in. by* $6\frac{3}{4}$ *in.* (113 *mm. by* 172 *mm.*)

JAN VAN GOYEN, 1596-1656.

238 View in a Village; canal with boats and figures in the foreground, a church beyond; *black chalk and ink wash* $4\frac{3}{4}$ *in. by* $7\frac{3}{4}$ *in.* (120 *mm. by* 195 *mm.*) 3 10

JOSUA DE GRAVE, FL. *c.* 1672-1711.

239 View of Swartenwael in Yoorne, 1672; *signed*; *pen and bistre washed with ink* 4 *in. by* $6\frac{1}{4}$ *in.* (102 *mm. by* 157 *mm.*) 1 2

MEINDERT HOBBEMA, 1638-1709.

240 Landscape with thatched cottages among trees on the right; *black chalk* $8\frac{1}{2}$ *in. by* $14\frac{1}{2}$ *in.* (220 *mm. by* 365 *mm.*) 1 2

ISAAC VAN OSTADE, 1621-1649.

241 Street in a Village with peasants driving pigs and loading a waggon; *pen and bistre washed with ink* 7 *in. by* 11 *in.* (175 *mm. by* 278 *mm.*) 6 15

REMBRANDT VAN RIJN, 1606-1669.

242 Battle Scene; four horsemen, one of whom is falling to the ground, rushing towards the right; *bistre, pen and wash* $7\frac{1}{2}$ *in. by* $9\frac{3}{4}$ *in.* (190 *mm. by* 250 *mm.*) 1 1

ADRIAEN VAN DE VELDE, 1635-6-1672.

243 Landscape; a wide river in a valley between wooded cliffs; *black chalk washed with ink* 7 *in. by* $11\frac{5}{8}$ *in.* (180 *mm. by* 295 *mm.*) 2 15

ESIAS VAN DE VELDE, 1590-1630.

244 Landscape; a hay-rick near a clump of young oaks. On the back a fragment of a poem in couplets; *black chalk washed with ink* $4\frac{7}{8}$ *in. by* $6\frac{1}{2}$ *in.* (123 *in. by* 168 *in.*) 1 1

WILLEM VAN DE VELDE, THE YOUNGER, 1633-1707.

245 Sailing Barges and other Vessels; *signed and with part of an inscription in the artist's writing on the back*; *brush and ink* $5\frac{1}{2}$ *in. by* $5\frac{1}{4}$ *in.* (138 *mm. by* 132 *mm.*) 1 6

*** From the Earl of Warwick's collection.

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In the Portfolio.

JAN ASELIJN, 1610-1652.

246 Two Sketches of Ruins; *pen and bistre washed with ink; two on one mount*
10 *in. by* $8\frac{1}{8}$ *in.* (256 *mm. by* 208 *mm.*), *and*
6 *in. by* $9\frac{1}{2}$ *in.* (155 *mm. by* 243 *mm.*) 2

JAN BOTH, *c.* 1610-18–1652.

247 A Castle, with lofty battlemented towers, and a composition of Roman ruins, one having the inscription: CONCORDIA; *pen and bistre; two on one mount*
$10\frac{1}{8}$ *in. by* $9\frac{3}{8}$ *in.* (260 *mm. by* 240 *mm.*) *and*
$8\frac{1}{8}$ *in. by* $11\frac{1}{2}$ *in.* (207 *mm. by* 290 *mm.*)

An Allegorical Subject; many figures of peasants, etc., in a village street, by BRUEGHEL, 1559; *pen and bistre*
$8\frac{3}{4}$ *in. by* $11\frac{1}{2}$ *in.* (223 *mm. by* 293 *mm.*) 3

JAN VAN GOYEN, 1596-1656.

248 Two Sketches; a road bordered by young trees, and a country church near a stream; *black chalk; two on one mount*
$4\frac{3}{4}$ *in. by* $9\frac{1}{4}$ *in.* (120 *mm. by* 235 *mm.*) *and*
$4\frac{3}{4}$ *in. by* $9\frac{1}{2}$ *in.* (120 *mm. by* 243 *mm.*)

And two others 4

249 Two Portfolios, containing One Hundred and Eighty-two Drawings, mostly by Old Masters of the Spanish School; *on ninety-six mounts*

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